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A dozen years ago Otto Apelt projected a German translation and edition of the *Theaetetus* of Plato. The project grew, thanks to the suggestion and co-operation of others (including K. Hildebrandt, C. Ritter, and G. Schneider), till a translation and edition of all Plato's works is now practically completed. The translation, consciously revolting against the virtuosity of Schleiermacher's Hellenisms, tries to render faithfully the sense of the original in the idiom of modern German; the volumes that have come to my notice seem to indicate that the translators have been fairly successful in this attempt. Each dialogue is accompanied by a brief introduction and a commentary, and by an index and a useful bibliography. The general introduction, by Apelt, summarizes in forty-eight pages the various phases of Plato's philosophy and sketches the course of Platonism down to modern times. The purpose of the whole work, as he explains, is to acquaint modern readers with the vast importance of Plato for our times—surely a praiseworthy purpose. To novices I fear that his introduction will convey little enlightenment, for it assumes a considerable grasp of the subject; and veterans will find little that is novel. But there are doubtless some to whom it is adapted; and it is both sensible and readable.

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WILLIAM CHASE GREENE

A Study of Vergil's Descriptions of Nature. By Mabel Louise Anderson. Boston: Richard G. Badger (1916). Pp. 224.

The statistical commentator we have always with us; here is another attempt to arrive by analysis and computation at the secrets of a great poet's art. The writer says in her Introduction:

It is difficult to discuss poetic descriptions both sympathetically and judicially. It is equally difficult to analyze the technique of any artistic production without entailing the loss of its beauty. But, inasmuch as all artistic, technical principles have been formulated through such minute analysis, it has not seemed inappropriate to examine these principles of artistry which Vergil followed, consciously or unconsciously, in his descriptions of nature.

In studying these descriptive passages it has been thought best to classify and study them under two main groupings.

I. The Static descriptions in which the local point of view does not change.

II. The Active descriptions in which the local point of view constantly changes.

These main divisions may be subdivided into:

(a) The formal description for which the poet has set aside his narrative.

(b) The incidental description which has crept into the work without intention, and which is so short that it does not interrupt the narrative.

Then follows an orgy of statistics, divided into groups and neatly arranged in parallel columns, with a few pages of introductory matter before each set. First we have a number of pages of analysis of what the author calls "mood sketches" (14-71). These are classified under the rubrics of point of view (personal, local, temporal); the center; the outline; the mood.

Then comes a long chapter on sense appeals (72-213), where the descriptions are catalogued each under the sense invoked. So we learn that there are in Vergil thirty-eight appeals to form; two hundred and sixty-six appeals to light and shade; six hundred and fifteen to the sense of sight; ninety-eight to the sense of touch; forty-eight to taste; twenty-eight to smell; two hundred and fifty-six to hearing, etc., etc. Nothing seems to have escaped. But one is tempted to ask, after looking through this imposing list, "Well, what of it?"

The publisher's announcement on the jacket of the book says: "The work will no doubt interest students of psychology and general modern literature quite as much as it will interest students of the classics". This may very well be true, since to the psychologist who has mistaken all learning to be his province anything is of interest. Consider, for instance, that there are in Vergil twenty-nine references to heat, while there are fifty-six references to cold (I take Miss Anderson's word for this on page 166; I have not checked up any of her mathematical calculations). What gloomy tale of repressions, inhibitions, and complexes might not the facile psychologist construct from this obvious disparity!

It is doubtful whether any one will ever discover what porridge fed John Keats; it is equally doubtful whether all this use of the measuring-tool will help to a better understanding of a poet who is above all a sensitive and elusive soul. One might commend Miss Anderson for her industry, but one can scarcely congratulate her on the results of it.

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CLASSICAL ARTICLES IN NON-CLASSICAL PERIODICALS

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Contemporary Review—Sept., 1921, The Future of the Classics [a discussion of the Report of the Prime Minister's Committee on the Position of the C in British Education].

Historical Outlook—Jan., Feb., Reference Study in Oriental and Early European History (to 1700), William R. Lingo [the article gives references to many books dealing with Greek and Roman History. The author "makes no attempt to judge the merits of the books or references, or to distinguish between the references better adapted to the needs of the teacher as against those better suited to the needs of the student". No information is given concerning places or dates of publication. Of course, then, no distinction is made between different editions of the same book].—Oct., Another Shot at Mr. Wells, Lynn Thorndike.

Historische Zeitschrift—CXXXV, 2, Nikias und Xenophon von Kos: Zwei Charakterköpfe aus der Griechisch-Römischen Geschichte, R. Herzog.